

## DONORS SEND HELP FOR FREE THEATRE

Contributions May Extend Shakespeare Group's Run—  
New Producing Team

By ARTHUR GELB

New Yorkers have been rallying to save the life of their free Shakespeare Festival with contributions ranging from a nickel to a check for \$100.

The company, whose second bill of its inaugural winter season—"As You Like It"—opens tonight at the Heckscher Theatre, announced last week that it would have to abandon operations this Saturday night because its funds were virtually depleted. The decision was made following notification of the Board of Estimate's failure to approve a request for \$40,000 to complete the current season.

Since the announcement was made, contributions have been pouring into the theatre. As of last night, they totaled more than \$1,400—mainly in coins and dollar bills. The man who contributed the check for \$100 explained that he was making the donation because he had once been a municipal employee and sympathized with the troupe's problems in obtaining money from the city.

A spokesman for the company said that the contributions so far were insufficient to prolong the life of the project, because each week's expenses totaled \$3,000. There is some hope, however, that a donation of \$1,000 may come in from a private organization later this week. If the grant is made, there is a good chance that the run of "As You Like It" will be extended for an additional week—until Feb. 1.

### Brisson and The Playwrights

The Playwrights Company announced yesterday that it would co-produce several properties during the 1958-59 season with Frederick Brisson. In previous seasons, Mr. Brisson was affiliated with Robert Griffith and Harold Prince in the productions of such hit musicals as "The Pajama Game," "Damn Yankees" and "New Girl in Town."

The first Playwrights Company-Brisson production will be "The Pleasure of His Company," a new comedy by Samuel Taylor. Mr. Brisson and the Playwrights will also sponsor "Gazebo," a comedy-mystery by Alec Coppel, and a musical version of Patrick Dennis' novel "The Loving Couple." Another possibility is a musical adaptation of Sean O'Casey's "Juno and the Paycock," with music and lyrics by Marc Blitzstein and a book by Joseph Stein. This last property was recently announced for production next season by the Playwrights Company and Oliver Smith.

On Thursday, Mr. Brisson left for Europe, where he will be with Roger I. Stein.

## Music: 'In Our Time'

Max Pollikoff Begins  
His Third Series

By ROSS PARMENTER

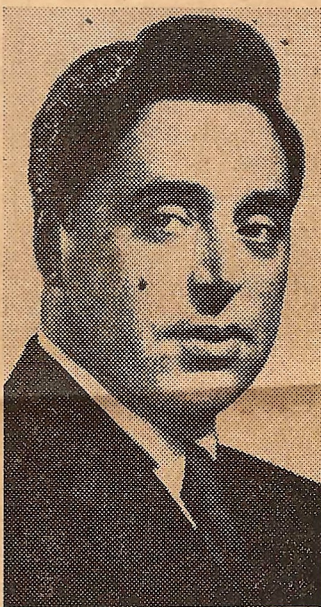
MAX POLLIKOFF and his fellow enthusiasts for contemporary music got their third "Music in Our Time" series off to a lively start yesterday. And the opening program, besides having musical interest, had the features of informality and friendliness that have contributed to the success of the concerts in the past.

All five of the composers represented came on the stage with Mr. Pollikoff as their works were introduced, and they remained after the concert and the refreshments to discuss their works with those who wanted to ask them questions.

The Lexington Avenue Young Men's and Young Women's Hebrew Association is again the host for the series, and the discussion was in the art gallery adjoining the Therese Kaufman Concert Hall. Again prices were moderate, with \$8 being the subscription price for all eight concerts of the series.

Nearly all the pieces were new. Especially impressive was Roger Goeb's Sonata for Solo Violin, which was completed only a month ago. Mr. Pollikoff played it with immense zest and conviction.

Charles Wuorinen's "Triptych" proved the most unconventionally scored, for it was written for violin, viola and percussion, with one of the percussion instruments being a piano whose keyboard was never touched in the conventional way. Instead, its strings were struck with mallets. Obviously, the odd scoring was not just a stunt, for the 19-year-old composer skillfully used the unusual sonorities for genuinely ex-



James Abresch

Max Pollikoff

pressive purposes. Morris Goldenberg and his son, William, were the percussionists. Walter Trampler was the violist and Mr. Pollikoff the violinist.

One of the composers, Ilhan Usmanbas, is a Turk, and his wife, Atifet Usmanbas, sang three of his piquant, twelve-tone songs with considerable personal charm. Leona Di Domenica, who accompanied them, also served as the accompanist for the Sonata for Flute and Piano by her husband, Robert Di Domenica. This work, too, had its share of piquancy, though it was the most conventional of the selections.

The other work was one that has already won its spurs, Elliott Carter's lively and fanciful Sonata for Harpsichord, Flute, Oboe and Cello. Robert Conant, Anabelle Hulme, Josef Marks and Lorin Bernsohn were the performers.

## Stanger Makes Debut as Conductor Here

RUSSELL STANGER, an intense and vibrant young man from Massachusetts, made his New York debut yesterday afternoon at Town Hall. He led twenty-five members of the Boston Symphony Orchestra who were organized for the occasion under the name of the Stanger Chamber Orchestra.

Primarily, it was a program for string orchestra; the two trumpeters, Roger Voisin and Armando Ghitalla, only had a minute of playing in the chorale-like finale of Honegger's Symphony No. 2, which closed the program. And the string playing was of a high order, for these men deserve the name virtuosi bestowed on them by the printed program.

But their skill made it difficult to assess how much of the credit belongs to the conductor and

thing from memory, dictated the basic rhythmic pulse. Also, one felt the conductor's personality in that nearly everything was led in a uniform style.

That style may be described as surging, songful, thick-toned and continuously flowing. Since the conductor also likes a vibrant and sweet body of sound, the effects were often sumptuous. Yet they ran the danger of inducing a certain monotony.

Alan Hovhaness' "Alleluia and Fugue" was the work new to New York. With its songful, modal, religiously intense "alleluia," it proved well suited to Mr. Stanger's style, and it was very favorably received by the audience. The composer came to the stage to acknowledge the

## 'TRISTAN' ON FEB. 1 IS LISTED BY 'MET'

To Be First Wagner Opera of Season—2 Works to Have Final Performances

The season's first Wagnerian opera, "Tristan und Isolde," will be presented at the Metropolitan Opera House on Saturday evening, Feb. 1, as a feature of the fourteenth week of the season. Ramon Vinay and Martha Moedl will sing the name roles.

Two works will have final performances of the season, "La Perichole," on Tuesday, Jan. 28, and "Andrea Chenier," on Thursday.

Samuel Barber's new opera, "Vanessa," will have its third performance on Saturday afternoon, Feb. 1, and the double bill of "Gianni Schicchi" and "Salome" will be performed Wednesday evening.

Details for the week follow:

Monday, Jan. 27, 8—Bizet's "Carmen," with Mmes. Thebom, Conner, Messrs. Bergonzi, Guarrera; conductor, Schippers.

Tuesday, 8—Offenbach's "La Perichole," with Mmes. Munsell, Krall, Messrs. Ritchard, Uppman; conductor, Morel.

Wednesday, 8:15—Puccini's "Gianni Schicchi," with Mmes. Hurley, Amparan, Messrs. Corena, Anthony, and Strauss' "Salome," with Mmes. Borkh, Thebom, Messrs. Harrell, Kelley; conductor, Mitropoulos.

Thursday, 8—Giordano's "Andrea Chenier," with Mmes. Milanov, Lipton, Messrs. Bergonzi, Sereni; conductor, Cleva.

Friday, 8, Donizetti's "Lucia di Lammermoor," with Mmes. Dobbs, Votipka, Messrs. Pearce, Valentini; conductor, Cleva.

Saturday, 2—Barber's "Vanessa," with Mmes. Steber, Elias, Messrs. Gedda, Tozzi; conductor, Mitropoulos.

Saturday, 7:30—Wagner's "Tristan und Isolde," with Mmes. Moedl, Dalis, Messrs. Vinay, Edemann; conductor, Stiedry.

### CASSEL SINGS SCARPIA

Takes Role in 'Tosca' at 'Met' for First Time in Season

In the performance of "Tosca" last night at the Metropolitan Opera, Walter Cassel made his first appearance of the season as Scarpia.

Mr. Cassel's Scarpia could be a powerful, with characterization. His Scarpia an elegant villain, suave, menacing. Mr. Cassel's great vocal power to Lorenzo Alvary, in appearance of the Scarpia Angelotti, performed usual excellence.

Others in the cast: Milanov, Carlo, hard, Pech, Osie, Hovhaness, and Cleva.